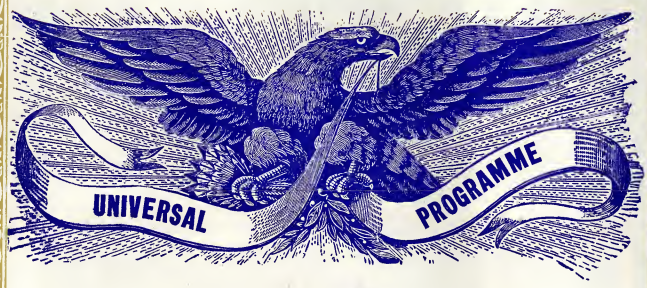
THE Universal Weekly

DEVOTED TO MOTION PICTURES

Vol. 1 Nov. 23, 1912 No. 23

OWEN MOORE
Playing Leads in Victor Films



MONDAY, NOVEMBER 25th.

Imp Mamma's Boy (C).	**Nestor** The Regeneration of Worthless Dan (D.)	**Champion** The Gateway to America (D.)

TUESDAY, NOVEMBER 26th.

Gem The Toll of the Sea (D.)	**Bison** An Indian Outcast (D.)	**Eclair**

WEDNESDAY, NOVEMBER 27th.

Powers The Way of the Transgressor (C.)	**Nestor** A Friend Indeed (C.-D.)	**Ambrosio** Playing With Edged Tools (D.)

THURSDAY, NOVEMBER 28th.

Rex For the Love of Mike (C.)	**Imp** Vengeance (2-R. D.)	**Eclair**

FRIDAY, NOVEMBER 29th.

Victor It Happened Thus (C.)	**Powers** Hawkins Moves (C.)	**Nestor** The Matrimonial Agency of Roaring Gulch (C.)

SATURDAY, NOVEMBER 30th.

Bison The Massacre of the 4th Cavalry (D.)	**Imp** A Bullet Proof Coat (C.)	**Milano** The Enchanted Umbrella (C.) Adba River Rapids (Scenic)

SUNDAY, DECEMBER 1st.

Rex A Heart Reclaimed (D.)	**Eclair** Bonifacio is bashful (C.)	**Crystal** Locked Out. A Picnic in Dakota (Split)

THE ANIMATED WEEKLY SHIPPED EVERY WEDNESDAY

UNIVERSAL FILMS
Best Pictures On Earth
Pacific Film Exc.
Butte Mont.

"Trapped By Fire"

"101" BISON DRAMA

Jack stuck loyally to his friend and in the hour of danger faced death to save him. A splendid story of heroism and self-sacrifice.

UNIVERSAL FILM

Edited by THOMAS BEDDING : OFFICES, MECCA BUILDING, BROADWAY AT 48th ST., NEW YORK CITY : Advertising Rates on Application

EDITORIAL

THE BALKAN WAR IN UNIVERSAL PICTURES.

The war in the East of Europe which is drawing to a conclusion is declared by competent military authorities to be one of the most sanguinary of modern times. There was great carnage in the Russo-Japanese war and the Franco-German war of 1871, and in the American Civil War of 1861-1865. The Balkan war is declared by these experts to which we refer as comparable with these great struggles in respect to loss of life and magnitude of issues involved. The Turkish army has been proved on the field of battle to be in as rotten a state as the French army was when Germany crushed it, as the Russian army was when Japan crushed it. Right across the East and Southeast of Europe the Servians, Bulgarians, Montenegrins and Greeks have swept like swarms of locusts, carrying death and destruction in their way. The details are harrowing to read and can only be properly appreciated by people, who, like the writer of this article, have traveled in the East of Europe, have mixed with the various nationalities and realized the momentous fact that the Turkish empire, which has existed in Europe for hundreds of years, has been wiped out of that continent by these victorious European peoples. It has been a Titanic struggle for 500 years. The Turk has been in Europe for 500 years, and that has been 500 years too long. The Turk has no more business in Europe than the West African Negro has in the United States. Americans therefore may feel for their fellow-white men of Europe. Americans of the better kind would like to see the Negro driven out of the United States. They feel towards him as the Bulgarians, Servians, Greeks, Montenegrins, etc., feel towards the Turk. We write this in order that the readers may more readily understand the gravity of this great continental war crisis.

The Universal Company, with sleepless enterprise, has had its own operators on the field of battle. Crossing the Atlantic at this moment are many films illustrative of the principal scenes in the great conflict, secured by our own operators, to whom we cabled several weeks ago. We advise the Exhibitor to get in touch with his Universal Exchange and look out for shipping and release dates for these Balkan war pictures. They are bound to vastly interest his audiences. We shall carefully avoid including in the pictures anything of a revolting or offensive nature, but will endeavor to see that they illustrate the interesting phases of the great conflict.

ABOUT ADVERTISING.

A LITTLE TALK TO YOU, MR. EXHIBITOR.

The "Universal Weekly" does not often quote from any other paper, because we have enough matter of our own to fill our own pages. When we do quote we do not quote for quoting's sake or for merely lifting or to fill space, but because we see something specially endorsive of our own ideas. In the very first number of the "Universal Weekly" and since, we have impressed upon the exhibitor the importance of advertising himself, for himself, and by himself. The exhibitor must advertise his own theatre, and the pictures that we send him to show in his theatre. This is a lesson that we want to preach again and again. It is up to the exhibitor to advertise. Not to the exchange, not to the manufacturer; it is the exhibitor that gets closer to the general public than we do or the Exchange does, therefore, it is the exhibitor's business to cultivate his public.

We reproduce elsewhere from an interesting monthly, "The Photoplay Magazine," a little article telling the exhibitor to advertise and why he should advertise. We are glad to read and reproduce this article. We wrote much the same sort of thing in these pages months ago. We have written it in other moving picture publications that we have edited. So we are glad to have somebody else thinking as we do on this vital matter. Advertise, Mr. Exhibitor. We told you this in the "Implet" and other publications and we tell it to you again in this, because the urgency of your advertising is very pressing.

When we see you advertise and advertise effectively, be sure you will receive every encouragement and appreciation from us. For example, we have a copy of "The Boston American," under date Nov. 11th, sent us from the "Premier Theatre," Washington St., Washington. There we see a nice ad. of the magnificent Imp picture, "Leah the Forsaken." It is a bold and striking ad. and, no doubt, was instrumental in drawing many into the "Premier Theatre." Then somebody else sends us a blotter and on the back of the blotter is a scene from "Leah the Forsaken," and this comes from the "Comique Theatre," Scowlay Square. City not mentioned. It is good advertising and the kind of advertising we want to encourage. Then from the "Star Theatre," Orangeburg, S. C., comes also a big newspaper ad. of the "Star Theatre" there. In this ad. we see the Universal program prominently mentioned and also we read this fine legend: "Independent made. We are licensed by the City of Orangeburg and not by the Patents Trust of America. We run Independent films only," which shows the "Star Theatre" is run by means of enterprising and original ideas. The more of this sort of thing the exhibitor does the more readily he gets in close touch with his public near and far. When we write this we have, of course, the success of our own company at heart, but we also have the success of the exhibitor at heart, because,

EDITORIAL

as we have said so frequently, his success means our success.

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And we write it because we are giving the exhibitor actually as good expert advice as he can possibly have. The writer of this article has passed between twenty and thirty years of his working life in connection with picture matters and advertising matters. He is, if he may be allowed to say so here, regarded as one whose advice is worth following. Therefore, Mr. Exhibitor, when you read in this "Universal Weekly" a paragraph on advertising matter, be sure they come from no mere dabbler, but an experienced expert.

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And here is yet another bouquet. We have a copy of the "Mt. Vernon Daily Banner," of Nov. 7th, and in that paper we see an ad. of the "White Palace Theatre." The ad. has for themes "The Woman in White," "Marriage a la Carte" and "Oh Such a Night." We see in this advertisement extracts from our lobby display sheets as printed in "The Universal Weekly." This pleases us and shows that the advertising man of the "White Palace Theatre" is alive to big things. We draw up these lobby display synopses and write the little stories underneath them for this purpose. Consequently the more the exhibitor avails himself of this literature the more he is likely to attract the public into his theatre.

"THE ANIMATED WEEKLY."

The Universal News Film Advances in Popularity Week By Week.

There is no more popular item in the Universal program than the "Animated Weekly." It is so good and popular that we feel it a duty to impress upon the exhibitor the desirability of always making a feature of this feature. We have our own camera men in all parts of the earth, and nothing of interest happens but what we endeavor to get a picture of it so that it may be included in this popular film.

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We all like news. We live on news. We cannot do without news. Deprive the world of its newspapers, and though the planet itself would not stop revolving in its allotted orbit, yet we should find life very difficult to live without newspapers. There are many things that, no doubt in modern civilization, we can do without, many things that are not absolutely necessary. The Patrician poet across the Atlantic some years ago wrote:

"Let Laws and Learning, Arts and Commerce Die,
But Spare Us, Lord, Our Old Nobility."

We do not quite agree with this author. We think that possibly laws, learning, arts and commerce might go wholly or in part, but never the newspaper. The world lives on news, by news, and for news. Here we get a reason why the "Animated Weekly" is so popular. It gives you news at a glance, without the trouble of reading. It shows you actual happenings. In the present state of physical science, it is not possible for us to see here in New York City what is happening in the East of Europe around about Constantinople, but who shall say as time goes on, we may not do so? As you transmit wave sounds, which is the basis of wireless telegraphy, so you may transmit light waves great distances. And if you do that then we shall be able to see what is happening hundreds and thousands of miles away. Meanwhile "The Animated Weekly" shows you, Mr. Exhibitor, what has just happened in various parts of the world. It is a bright up-to-date, newsy, snappy film. It is shipped out every Wednesday and we think you should never be without it.

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We are often asked for stills and photos of the "Animated Weekly." These will be supplied in due course. Meanwhile cast an eye on the ad. of this film, which appears in each number of "The Universal Weekly," and you can read for yourself what a bright film it is, and will agree with us that it merits all the simple and direct praise that we are handing out for it.

THE EXCHANGE AND OUR PROGRAM.

One of the things that gratifies us week by week as we come to write this paper is the interest taken in the progress of the Universal and its program by Exchange men. The Exchange men realize that we are doing our level best to put out a program which they can properly handle. We are working hard for all the elements engaged in this great business. We are working hard for ourselves, that is the Universal Company, but we realize that we must have the whole and undivided support of the Exchange men as well as the exhibitor. So that when an Exchange writes in to us and compliments us upon the good quality of the program it pleases the "Universal Weekly" as the employees of the Universal Company.

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From far-off Butte, Mont., our friends of the Pacific Film Exchange send us greetings and at the same time a very admirable photo, which we reproduce in this week's paper. There is his own photo in one corner and the company's monogram in another corner. Then look at that splendid animal, which you can imagine kinder startled, snorting out the legend described on the picture; namely, that the Universal pictures are the best pictures on earth. So they are and we are glad that the sentiments of New York City are felt in far-off Butte, Mont. We congratulate our friends of the Pacific Film Exchange on the bright idea, as it gives us pleasure to put out this striking photograph, and we also hope it will bring them profit.

Demand that
UNIVERSAL PROGRAM
From Your Exchange
IT IS THE BEST PROGRAM IN THE WORLD

"La Cinematografia Italiana ed Estera"
Is Italy's Leading Paper for the ANIMATED PICTURE BUSINESS
Published Fortnightly
48 Large Pages Two Dollars per Annum
Editor-Proprietor: Prof. GUALTIERO I. FABBRI
Via Cumiana, 31 (Barriera di S. Paolo) TORINO, ITALY

Ask The Man Who Has One.
Get our competitors samples. Ask them if it will stand the test of soaking in water for 24 hours. Exhibitors claim Merroroide the peer of all projection surfaces. Why? Merroroide is manufactured under pending patents. It is not aluminum but a glass mercury foil amalgamation of pure silver white applied by automatic machinery to canvas cloth. You can't crack or tear it, it lasts a lifetime; Thousands of satisfied users the world over. It stood the test of time. Open-air exhibitors give your afternoon performance indoors; exhibitors the proof of the pudding is in the eating. Let us prove this at our expense. Won't you? Of course you will.
Ready for the market. Our New Rollable Glass Curtains and Screens, in two weeks. Patents pending.
MERRORIDE SCREENS and CURTAINS will stand any test you may desire to make For that reason we will gladly send you free demonstration sample of generous size.
The J. H. GENTER CO., NEWBURG, NEW YORK

"The Candy Girl"

IMP COMEDY

A sparkling Imp Comedy played with briskness and animation.

UNIVERSAL FILM

A FOUR-FOOTED HERO

Wonderful New Bison Coming

A vivid portrait of the real wild west will, owing to the enterprise of the Universal Film Manufacturing Company, soon be brought to the public's door or, in any event, to the nearest moving picture house which has the sagacity and forethought to insist upon that "Universal program." In "A Four-Footed Hero," being produced under the "Bison" brand, several hundred feet of film are devoted to a Rodeo, which will bring the audience up on its toes. It is not too much to say that even the frontier day at Cheyenne, Wyoming, could not bring together a bigger galaxy of cowboy stars than those which figure in this remarkable presentment of frontier life. Champion cowboys and girls came from every western state and every event was contested in dead, grim earnest and not merely for the sake of taking a picture. Each competitor strained every nerve to make the best showing he or she knew how, for each one knew that the efforts made would be viewed with interest in every civilized country. A stage-coach race with cowboys shooting off their revolvers shows the famous coaching four with the intrepid William Stratton wielding the ribbons. A cowgirls' race and one for the cowboys show some riding which is tremendously exciting, whilst the roping contest gives some of the finest bronco busting by several champions ever seen, for the horses are amongst the "meanest" obtainable. During the "bucking" contest, one horse turned a somersault over a wire fence and the well-known horse, Buckskin, cannoned off a post, throwing himself and Bertha Blancett, who remounted while the horse was down, and gave a splendid exhibition.

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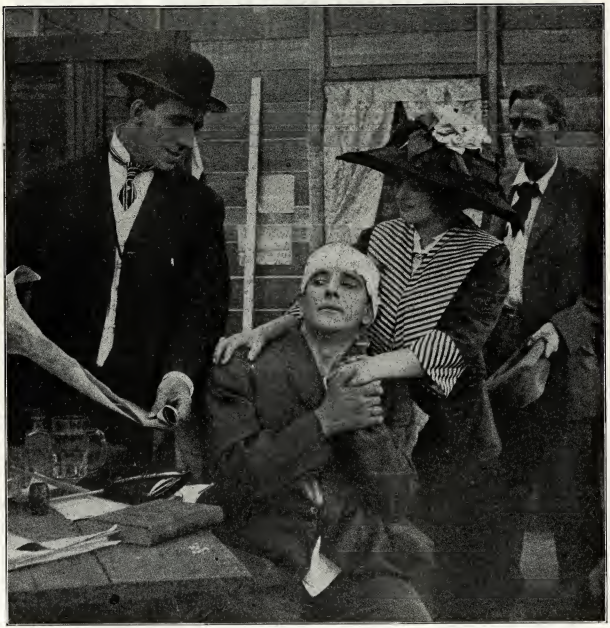
Teeming with excitement too will be found the steer "bulldogging," which consists of a cowboy throwing himself off a horse going at high speed upon a longhorn steer's neck and so twisting his horns that the steer is thrown and held down. Riding a bucking longhorn bareback and a mule without harness are but two of the several other exciting events depicted. Amongst other famous cowpunchers exhibiting may be named Art Acord, a champion bronco rider and bulldogger; Vesta Pegg, who has taken part in many exhibitions; Otto Meyers, a champion bronco rider and roper of Oklahoma; Ferdinand Mitchell, one of the best riders in the country; Del Blancett, champion roper and rider of Oregon; Bertha Blancett, champion relay rider and all-round cowgirl, and Ed Gibson, winner of the saddle and $1,000 at Pendleton, Oregon. Other riders, male and female, who appeared in these contests, have been important prize winners in different parts of the West. An interesting feature of this two-reel production is the wonderful performance of the almost human horse, "Happy," a trick horse which unties knots and opens doors and which does other remarkable feats. The horse is a beauty and performs its tricks naturally and with perfect ease. Another feature is the procession of the various contestants, the Indians, the cowboys, coaches, steers, burros, etc., headed by a mounted cowboy band through a gaily decorated Western street lined by a cheering crowd and the wild enthusiasm of a huge grandstand. "A Four-Footed Hero" is far and away the finest Western picture of its kind ever produced, and will assuredly make a sensation wherever it is exhibited. Over 750 people participated in its making, and the cost of production runs into the thousands of dollars.

Demand That UNIVERSAL PROGRAM
From Your Exchange.
It is the BEST PROGRAM in the world.

WM. H. SWANSON
Secretary of the Universal Film Manufacturing Company

"Fight For Friendship"

NESTOR DRAMA



Two old friends fall out; part; but in after years are reconciled.

UNIVERSAL FILM

FRITZI BRUNETTE.
The New Victor Star.

During the two months that it has been released the Victor brand of films has won great popularity amongst exhibitors all over the world. To begin with the name Victor being happily chosen the word rolls readily from the tongue. And then there are Victor Exchanges, so the name is fairly well known to the exhibiting public. There is a great deal in a name. The choice of Victor was a happy one, and in the performance it has justified itself. For the Victor releases of the Universal Company have been wonderfully good sellers.

They will continue to be good sellers, because it is the determination of those responsible for the production of the Victor films to keep them up to the high water mark of narrative, acting and photographic quality. Owen Moore, as we say elsewhere, plays the main leads in the Victor films. And now comes opposite to him Fritzi Brunette.

Fritzi has made a name for herself in the film world in the Powers pictures. She is a girl of very great gifts and above all things of very great acting ability. She becomes the new Victor star and the releases in which Miss Brunette appears will, no doubt, be watched with great interest by exhibitors and the public. We are sure they will make a fine pair—Owen Moore and Fritzi Brunette. Here is the girl's portrait. Look at it. You can see that she is deserving of high praise as one of the Universal beauties.

OWEN MOORE

Leading Man of the Victor Film Co.

Picture fans all over the world admire Owen Moore. For Owen is good looking, and whatever he does in the pictures is done in a gentlemanly and debonair way. His excellent work in Victor films since they have been released has won general commendation. He has played opposite Florence Lawrence and has acted in an artistic fashion. He is indeed a valuable member of the Victor stock.

But besides ability and a good moving picture stage presence Owen has comparative youth, conjoined to considerable experience. He is fairly entitled to look forward to a successful future on the moving picture screen. His art, like that of all other actors, will ripen with increased experience, and, above all things, with time and hard work.

Owen's portrait appears on the front cover of this issue, and we are sure will be cordially welcomed by the many thousands of readers of this publication. You can see, Mr. Exhibitor, that Owen Moore is well worth featuring whenever you get the chance.

"Her Yesterday"

POWERS DRAMA

Florence Barker, the gifted Powers star, enacts a powerful role in this story of erring womanhood.

UNIVERSAL FILM

ANIMATED WEEKLY

Shipped Wednesday, Nov. 20th

The News of the Week to the Minute

The Unexcelled Purveyor of Pulsating Events

PUBLISHED PROMPTLY and PERFECTLY

MEMORIAL TO WASHINGTON
A beautiful monument is unveiled at Newark, New Jersey

AUTOMOBILE POLO
A unique game of polo is played at Des Moines, Iowa

LAUNCHING OF THE IRON DUKE
The Duke and Duchess of Wellingston christen England's new Dreadnought at Portsmouth

CORN IS KING
"The Tillers of the Soil" hold their Annual Exposition at Terre Haute, Indiana

SHERMAN'S FUNERAL AT UTICA, NEW YORK
The late Vice-President of the United States is buried with simple but impressive ceremonies

MEETING OF THE UNITED HUNTS ASSOCIATION
Exciting scenes at the Autumn Meet at Belmont Park, Long Island

PARISIAN FASHIONS
Wonderful creations in millinery exhibited for the Fall season

HIS EMINENCE CARDINAL FARLEY
Assists at the Dedication of the Church of the Immaculate Conception at Denver, Colorado

THE GATEWAY TO AMERICA
Absolutely first pictures shown of the Government Immigration Station at Ellis Island

OUR NEXT PRESIDENT
Intimate views of the President-Elect and family

WHO'S WHO IN STAGELAND
Elizabeth Brice—the musical comedy star

All the Actual News Accurately Told

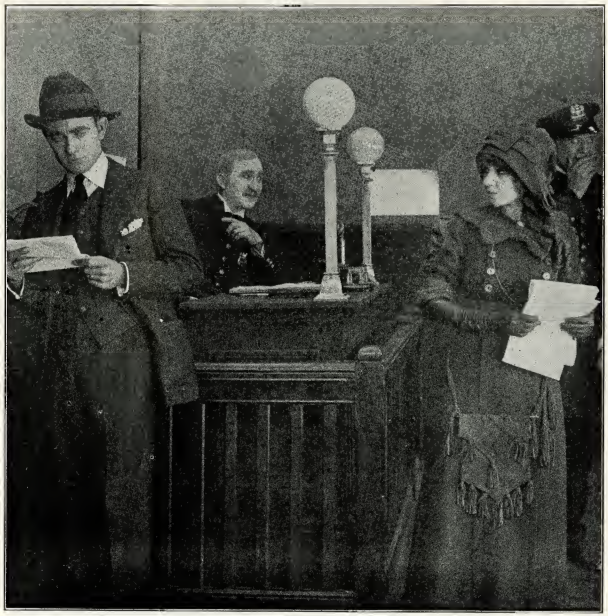
Obtainable Only From

The Universal Film Mfg. Co.

MECCA BUILDING :: Broadway at 48th Street :: NEW YORK CITY

"WAS MABEL CURED?"

VICTOR COMEDY



Florence Lawrence and Owen Moore play the leads in this diverting comedy.

UNIVERSAL FILM

RELEASE DATES OF UNIVERSAL FILMS

Weekly—The Animated Weekly.

AMBROSIO.

Nov. 6—The Ship of Lions.
Nov. 13—The Siren's Call to Duty.
Nov. 20—Grandfather's Forgiveness.
Nov. 20—The Rapids of Inatra River, Finland.

BISON.

Nov. 2—Trapper Bill, King of Scouts.
Nov. 5—A Red Man's Love.
Nov. 9—An Indian Ishmael.
Nov. 12—A Blackfoot Conspiracy.
Nov. 16—The Tribal Law. (Two Reels).
Nov. 19—Trapped by Fire.
Nov. 23—The Half-breed Scout. (Two Reels.)

CHAMPION.

Nov. 4—A Tramp's Strategy.
Nov. 11—A Protege of Uncle Sam. (Two Reels).
Nov. 18—Blue Ridge Folks.

CRYSTAL.

Nov. 3—Oh! Such a Night!
Nov. 3—Marriage a la Carte.
Nov 10—A Gypsy Flirt.
Nov. 10—Man Wanted.
Nov. 17—The Chorus Girl.
Nov. 17—Her Old Love.
Nov. 24—The Quarrel.
Nov. 24—The Valet and the Maid.

ECLAIR.

Nov. 1—A Study of the Fly.
Nov. 1—The Mender, the Pipe and the Vase.
Nov. 3—Aunt Bridget
Nov. 5—Silent Jim. (Two Reels).
Nov. 7—Foiling a Fortune Hunter.
Nov. 7—What Father Did.
Nov. 8—The Busy Bee.
Nov. 8—Funnicus's Hunting Exploits.
Nov. 10—Golden Hair.
Nov. 10—Constantinople
Nov. 12—For the Honor of the Firm.
Nov. 14—Their Children's Approval.
Nov. 17—A Criminal in Spite of Himself.
Nov. 17—Oporto and its Harbor.
Nov. 19—His Determination Rewarded.
Nov. 21—The Black Hand.
Nov. 21—Mother's Bank-roll.
Nov. 24—The Invisible Seville and its Gardens.

GEM.

Nov. 5—The Better Part.
Nov. 12—The Lighting of Love's Way.
Nov. 19—The Tongueless Man.

IMP.

Nov. 2—Ferdie Be Brave.
Nov. 2—Taft's Day at the Brockton Fair.
Nov. 4—The Necklace.
Nov. 7—Leah, the Forsaken. (3 reels).
Nov. 9—Half Shot.
Nov. 9—How Ned Got the Raise.
Nov. 11—When Cupid Runs Wild.
Nov. 14—Officer 174.
Nov. 16—Ole, the Hypnotist.
Nov. 16—Just like the West.
Nov. 18—The Open Road.
Nov. 21—The Candy Girl.
Nov. 23—One of the Bravest.
Nov. 23—The Cranberry Industry.

MILANO.

Nov. 2—A Tragic Wedding.
Nov. 9—Her Masterpiece. (Two Reels).
Nov. 16—The Bewitched Bandbox.
Nov. 16—Kelly on a Tightrope.
Nov. 23—Boniface as a Blackmoor.
Nov. 23—Castles and Landmarks of Italy.

NESTOR.

Nov. 1—Making a Man of Her.
Nov. 4—United We Stand.
Nov. 6—His Little Partner.
Nov. 8—Sharps and Chaps.
Nov. 11—A White Lie.
Nov. 13—Dad's Mistake.
Nov. 15—A Cowgirl Cinderella.
Nov. 18—A Fight for Friendship.
Nov. 20—In the Long Run.
Nov. 22—The Shanghaied Cowboys.

POWERS.

Nov. 1—A Dreamland Tragedy.
Nov. 6—The Railroad and the Widow.
Nov. 8—The First Glass.
Nov. 13—A Cowboy's Leap Year.
Nov. 15—His Career.
Nov. 20—A Leg and a Legacy.
Nov. 22—Her Yesterday.

REX.

Nov. 3—An Old-fashioned Mother.
Nov. 7—The Honor of the Family.
Nov. 10—A Galley Slave's Romance.
Nov. 14—Camping Out.
Nov. 17—A Mother's Awakening.
Nov. 21—The Debt. (Two Reels.)
Nov. 24—The Broken Ring.

VICTOR.

Nov 1—The Redemption of Riverton.
Nov 8—Sisters
Nov. 15—The Lady Leone. (Two Reels).
Nov. 22—Was Mabel Cured?

CASTS OF CHARACTERS

HER YESTERDAY.
Powers Release.

The Woman.....Florence Barker
The Man.....Glen White
The Scoundrel.....MacKenzie

A LEG AND A LEGACY.
Powers Release.

The Girl.....Elsie Albert
The Man.....Dave Wall

THE OPEN ROAD.
Imp Release.

Darius B. Dodge.....Mr. Frank Smith
Peggy Dodge, his daughter, Miss Vivian Prescott
Seth Martin.....Mr. William Welsh
Billy Martin, his son..Mr. Wm. E. Shay

TRAPPED BY FIRE.
Bison Release.

Jack
Bill
Brothers.....Chas. Inslee
Tom Johnson.....E. H. Philbrooke
Milly, his daughter....Margarita Fischer

IN THE LONG RUN.
Nestor Release.

Jim Dowlan.....William C. Dowlan
One-Shot Bill.....Jefferson Osbourne
Sheriff.....Howard Davies
Deputy.....Louis Fitzroy
Mrs. Dowlan.....Dorothy Davenport
Jim's mother.....Gertrude Claire
Bartender.....William Ryno
Bill, One-Shot Bill's double....A. Rickie
Pete, his friend.....T. Peg

A FIGHT FOR FRIENDSHIP.
Nestor Release.

Will Irwin, a young engineer, Harry Pollard
Fred Seward, a young engineer, William Clifford
John Rand, a contractor...Henry Otto
Mrs. Rand, his wife.....Gertrude Claire
Mae Rand, their daughter, Margarita Fischer
Foreman Stanley.....Louis Fitzroy
Chief Ranchman.....Henry Otto
Doctor.....George Rice
Storekeeper, Assistant Storekeeper, Sheriff, College Boys, Workmen, Cowboys, Deputies, ad lib.

THE HALF-BREED SCOUT.
Bison Release.

Bill Dickson, a scout.....Roy Watson
Jim, a pioneer.....Charles Bartlett
Lucy, a pioneer.....Virginia Chester
Red Flower, a squaw..Mona Darkfeather
Trapper.....William Bertram
Settlers, Trappers, Indians.

THE TONGUELESS MAN.
Gem Release.

The Dummy.....John Adolfi
The Wife.....Miss Violet Reid
The Husband.....David Powell

THE BROKEN RING.
Rex Release.

Scenes laid in Italy and New York.
Luigi.....Mr. Gaden
Beppo.....Mr. Russell
Tony.....Mr. Nugent
Rosa.....Miss Montville
Luigi's parents, Mr. Nugent and Mrs. Kingsley
Emigrants, Detectives, Police Lieutenant, etc.

THE SHANGHAIED COWBOYS.
Nestor Release.

Colonel Duncan, ranchman.: Wm. Lloyd
Ed. Lyons
Donald Macdonald
Lee Moran
Milton Brown
Lee Morris
Charles Rogers

"THE DEBT"

REX DRAMA (2 Reels)

In this powerful play a daughter suffers for her mother's transgression.

UNIVERSAL FILM

STORIES OF THE FILMS

UNIVERSAL NESTOR COMEDY COMPANY, under direction of Mr. Al. E. Christie.

Louise Glaum .....leading woman
Laura Oakley .. ..female character leads
Edward Lyons. .....leading man
Donald McDonald .... heavies

HER YESTERDAY.

(Powers Drama, Nov. 22nd.)

Flo, a village milliner, leaves her native town, goes to the city and mingles with a vicious set. She is living with Dick in luxurious apartments. She writes her parents that she has a position in a millinery store at a small salary. They write that they are coming to visit her and she is alarmed. She rents a cheap room and introduces them to it as her home. They bring her butter and eggs in their simplicity. They leave, and she accompanies them to the station and then returns to the humble apartments and thinks of her deception, the shame of it all and the life she is leading, and she is obsessed by a desire to reform. That night she meets her gay companions at a cafe, and tells them that she has decided to forsake the immoral life and return home. They greet her decision with jeers, but she leaves. She is followed by Dick to their apartments, but she repulses him and returns to her native village. There she meets Anson, who loves her. She loves him in return but cannot bring herself to mate with the good man. She meets Dick on the street and he forces her to meet him, saying, he must have money, and she must assist him to get it. The building committee of the village church meets, and the money is entrusted to Anson. He passes the isolated spot where Flo meets Dick. Dick secretes himself, and Anson shows Flo the money, Dick being a witness unbeknown to the minister. The preacher goes, and Dick rejoins Flo and tells her he is going to rob the pastor. Flo forestalls him by gaining entrance to the study of the pastor, through a window armed with a revolver. Anson is seated in an adjoining room. Dick enters through the door and is covered by Flo with a gun. She demands him to go and not rob the church, but in her fright she weakens, and Dick knocks the gun from her hand, the noise of which arouses the minister and he grapples with Dick, overpowering him. Dick thinks he has the solution and orders Anson to release him or he will tell the world the shame of Flo. She tells the preacher to hold him, and then Dick tells of Flo's past life. When Dick has finished, the minister points to the door, bids Dick go and takes the trembling girl in his arms. He will forgive and forget her past life.

A LEG AND A LEGACY.

(Powers Drama, Nov. 20th.)

Dave Wall receives a letter from his uncle's attorney stating, that, providing Dave marries a protege of the old man, who Dave has not seen for sixteen or seventeen years, the entire fortune will be left to the new wife and Dave. Otherwise, after a stipulated length of time, the fortune will revert to the state. Dave is in dire need of the wealth left by the old man, and is thunderstruck at the conditions under which the money is left to him, but a pretty face has always made a great impression on the young man, and he is worried almost to

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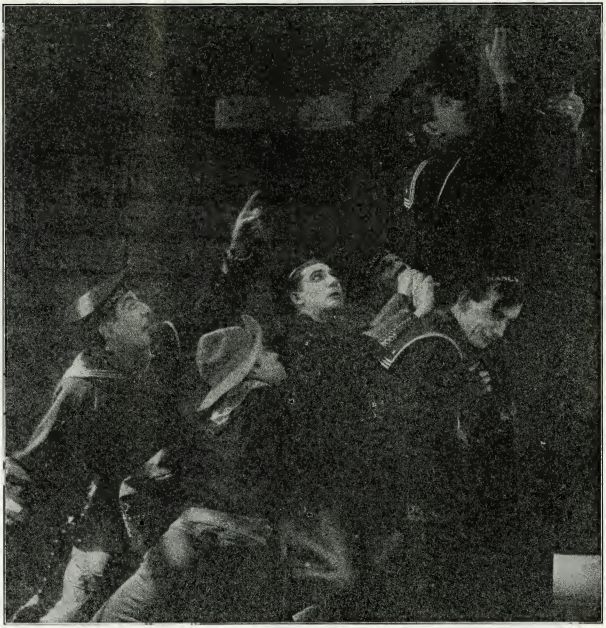
"The Shanghaied Cowboys"

NESTOR COMEDY



The crew of a ship desert, and the captain shanghaies some cowboys to man his vessel. They escape after many laughable adventures.

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STORIES OF THE FILMS

(Continued from page 14)

death in fear that the girl will have some disfigurement of which he will not be proud. He instructs his man-servant to investigate, and report to him regarding the beauty of the unknown girl. Joe starts his investigation and comes upon the young lady, who has been paddling in the river. She has removed one shoe and stocking. She hears some one approaching, and realizing the predicament she is in, she quickly places the bare foot under her, and sits on it. When the would-be hawkshaw discovers her, he realizes on seeing only the one foot, that the girl is minus a leg. He so reports to his master. Dave resolves to let the fortune go by default, but when the landlord presses him for his rent, he realizes that there is nothing left for him, but to take the best of a bad bargain. In the meantime, a flirtation is taking place on the beach between Dave and a very handsome young lady. Dave is badly smitten, particularly so, after having saved the young lady from drowning. As the two become better acquainted, they learn one another's name, when lo and behold!—they discover that each is the one the other must marry to inherit the money. The scenes of this comedy are all laid in and about Los Angeles, California.

WAS MABEL CURED?

(Victor Drama, Nov. 22nd.)

Mabel Jones returns home from boarding school, filled with the idea that she is a born novelist, and with a partially written manuscript upon a sociological subject in which the hero is a burglar. Now Mabel's father is a sergeant of police, and having had in his past experience about all the dealings with burglars he cares for, he turns a deaf ear to her tearful pleadings to be introduced to a member of this noble profession. He commands her to turn her thoughts toward domestic science or poetry, and write about either the best method of darning socks or tuneful spring. But Mabel persists in her determination, and the sergeant is about to grow real angry when he sees a chance to cure her and her mad infatuation for under-world subjects. Among the sergeant's acquaintances, is a rising young novelist, named Jefferson Lang, who is also writing a sociological novel, and in which the heroine is a sneak-thief, and who is bothering the boys about the station house, to introduce him into circles, where he, too, can obtain the necessary "atmosphere." By clever planning, and aided by the rest of the boys, Mabel and Jeff are brought together, he believing her to be "Shifty Sadie," the sneak-thief, and she knowing his as "Baffles," the gentleman burglar. Then follows a game of cross purposes and misunderstandings between the young couple, which culminates in them both being arrested by a strange policeman, and locked up on charge of burglary, grand larceny and highway robbery combined. Unfortunately, for the sergeant, his "fine station hand" in the matter is discovered by the unlucky pair at the eleventh hour, and through the kindly aid of a prison chaplain, they turn the tables on the sergeant, and the station house in general, by getting married and combining their efforts upon a novel.

THE DEBT.

(Rex Two-Reel Drama, Nov. 21st.)

Paul Warren, the son of a rich ranch-owner, is hopelessly in love with Beatrice Blake. Upon learning of her betrothal to his brother Jack, he decides to go away to a distant place and live the life of a hermit. Zema, an octaroon, employed by his parents, had been betrayed by Jack, previous to the opening of the story. Her brother guesses her secret, and, knowing of Paul's departure, condemns him. In order to shield Jack, she confirms her brother's judgment,

(Continued on page 20)

UNIVERSAL NESTOR DRAMATIC COMPANY, under direction of Mr. M. H. Fahrney

Dorothy Davenport ..... **leading woman**
W. C. Dowlan ..... **leads**
Howard Davies ..... **heavy**
H. McGuire ..... **camera man**
W. H. Ryno ..... **character**

"Blue Ridge Folks"

CHAMPION DRAMA

A daring tramp involves a number of innocent people in trouble and disaster. But all ends happily.

UNIVERSAL FILM

STORIES OF THE FILMS

UNIVERSAL BISON COMPANY, under direction of Mr. F. E. Montgomery

Mona Darkfeather..... .....leading woman
Charles Bartlett..... .....leading man
William Bertram..... .....character man
William Foster..... .....camera man

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thinking Paul will never return. After three months' absence, Paul is summoned home by the death of his mother. Zema is terror-stricken for his safety, fearing her brother would kill him before she could confess the truth, which she then does. Beatrice, who is in the sick room, enters just then, and in order to spare her the humiliation of discovering the truth, Paul takes the guilt upon himself and promises to marry Zema. That night, Zema steals away, leaving a note, telling Paul that he is free and that she is going far away. One year later, while he is crossing the mountains, Paul finds Zema dying, and she begs him to take her child and care for it. He takes the child and goes further West. Twenty years later, little Minna, grown to a beautiful girl, is sent by Paul to the East to finish her music. While traveling, there is a train accident, and Minna and a young doctor are the only two survivors. They fall in love with each other and he suggests that they go back to his father's house and be married, so that they can proceed East together. Minna consents, and sends Paul a letter telling him of the affair. She thinks Paul is her father, as he has never breathed a word of her real parentage. She mentions the name of the doctor as Warren. Paul knows the young man is her own brother and starts immediately for the Warren home, first sending a telegram to warn them of his discovery. The wedding is about to be consummated when Jack learns the truth. In shame and disgrace he staggers from the room, taking a revolver with him. The next day, Paul arrives. Beatrice, dressed in black, greets him and asks him to forgive her for misjudging him. The picture ends with the lone figure of Minna going away over the hills, settling Fate's debt for her mother's transgression.

IN THE LONG RUN.

(Nestor Western Drama, Nov. 30th.)

A happy little family, consisting of Jim Dowlan, his wife and mother, just finish their meal, and Jim rides away to town on business. No sooner has he gone, than "One-Shot Bill" rides up, and seeing the two women alone, forces them to give him food and water, after which he sets out for town. Arriving there, he is recognized by the sheriff, but before they can capture him, Bill has made his escape. Fleeing from the posse, Bill remembers the two timid women in the shack where he had demanded food, so hurries there and commands them to hide him. As he hears the husband returning, Bill pushes his wife in the closet in front of him, informing the mother, if she values her daughter's life not to reveal his hiding place. Jim enters, but can get no satisfaction from the mother, but looking in the mirror on the opposite wall, he sees Bill as he opens the closet door to threaten her, and realizes his wife's danger should he make a false move. As he is trying to decide what would be the best to do, he hears the sheriff and his posse, approaching. They enter the shack, but Jim is forced to declare he knows nothing of Bill. When the sheriff departs, Jim steps out on the pretext of joining his party, but really to tell of the desperado's hid-

(Continued on page 22)

"In The Long Run"

NESTOR WESTERN DRAMA

Stirring adventures on the ranch culminate in all 'round happiness and the arrest of a desperado.

UNIVERSAL FILM

STORIES OF THE FILMS

[Continued from page 20]

ing place. Acting upon the sheriff's advice, Jim mounts and rides away with the men, but not so the sheriff and his deputies. They station themselves on either side of the door, so when Bill, believing the coast clear, comes outside, they at once disarm him and lead him away to his just deserts, while Jim returns to his grateful wife and mother.

TRAPPED BY FIRE.

(Bison Western Drama, Nov. 19th.)

The mother is dying, she commends the care of her younger son, Bill, to his eldest brother, Jack, who accepts the trust. Jack is steady and trustworthy, and has his hands full with his well-meaning but harum-scarum brother. The boys go West and obtain employment on Circle C. ranch, where both fall in love with Milly, the ranchman's daughter. Jack proposes to Milly, but it is made clear to him that the girl is interested in Bill. As soon as Jack sees this, he accepts the situation, sorrowfully. The cowboys go off to the round-up leaving Jack and Bill in charge. Bill and Jack go riding, they see the neighboring Indians drinking, and scenting trouble they ride off hard. It becomes necessary for one of the boys to defend the pass in order to let the other carry a warning to the cowboys. They draw, and Jack so arranges it that Bill may get away. The Indians give chase and divide up, one lot going to the ranch and the other chasing the boys. Jack puts up a fight that keeps them busy, but he eventually is killed. Bill warns the cowboys, and they get to the ranch in time to rescue Milly and her father from the burning cellar in which they have taken refuge. The Indians are repulsed, and Jack's body is found and all recognize how faithfully poor Jack kept his trust.

GRANDFATHER'S FORGIVENESS.

(Ambrosio Drama, Nov. 20th.)

A young man has married without his parents' consent, and he desires a reconciliation, the old people refusing all his overtures. A mutual friend devises a scheme for bringing the father and son together again. Inviting the old people to dinner, he tells the son to bring his wife and child to the house, and the latter is introduced as the son of a friend, and soon becomes a prime favorite with the old lady and gentleman with whom he takes dinner, and charms them with all kind of childish attentions. Afterwards, leaving the guest for a moment, he returns bringing with him his father and mother, and the long delayed reconciliation at last takes place.

A FIGHT FOR FRIENDSHIP.

(Nestor Western Drama, Nov. 18th.)

Will Irwin and Fred Seward are college chums and good friends. On graduation day, being full-fledged engineers, the boys are reviewing the good times they have had together. During the temporary absence of the boys, some students enter the room, and, as a joke, they mutilate several of Fred's photographs, throw his clothes around and put some of his more valuable belongings in Will's half-packed grip. Fred returns and flies into a passion, and upon Will's entrance he accuses him and finally calls him a thief. They part bad friends, to Will's regret. A few years roll by and Fred proposes to and is accepted by pretty Mae Rand, the daughter of the rich contractor, John Rand. He is told to "ask papa." Fred selects a bad moment, for Mr. Rand is absorbed in a telegram which tells him that his chief engineer has quit his job, and a big transportation project is held

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UNIVERSAL BISON COMPANY, under direction of Mr. Otis Turner

Margarita Fischer.....leading woman
Charles Ioslee.....leading man
Wally Reid.....juvenile leads
William Gettinger.....characters

"The Tongueless Man"

GEM DRAMA

An artist and his wife are estranged for a time through jealousy but are made happy by the good offices of a friend.

UNIVERSAL FILM

STORIES OF THE FILMS

[Continued from page 22]

up. Fred sees the wire and offers his services. Rand accepts, and tells him that if the contract is finished on time, Fred can marry Mac. Fred throws heart and soul into his work, but is crossed upon all possible occasions by the surrounding ranchers, who object to the project. Finally they descend upon the camp, intimidate the workmen, and bribe the storekeeper not to furnish further supplies. Fred shows fight and is knocked unconscious. The foreman, believing Fred to be in a serious condition, writes out a wire to send to Rand. As he is about to send it, Fred's old chum, Will, rides up seeking a job. He is acquainted with the facts, recognizes Fred and resolves to heap coals of fire on his head. He shows them his credentials and attacks matters in a determined way. Being refused stores, he makes a night raid, binding the storekeeper, and leaving his checks for what he has taken. He demands the protection of the sheriff and deputies and fights the ranchers with his own coin. The work is completed as Fred recovers his reasoning powers. He asks to see the man who saved his bacon, but Will rides away in a good humor, leaving a little note, asking for the return and continuance of the old friendship.

THE OPEN ROAD.

(Imp Drama, Nov. 18th.)

This is a very pretty story of rural life among the hills, with the sheep, the oxen, the pumpkins and the corn, playing their part in the telling. Peggy Dodge and Billy Martin, the children of prosperous farmers, are in love with each other, and both are content with their lot until the breath of the city is wafted upon Billy Martin, in the form of his old friend, Fred Dunn, who visits him in company with his stylish sister. The sister, Jean, takes a fancy to Billy and asks him to come to the city, which he does, leaving his pretty little sweetheart of the farm alone. Daily she goes about her tasks, but misses her sweetheart more and more. He used to help her drive the oxen, herd the sheep, shuck the corn and all the daily little duties which made her life so happy. Every morning he was accustomed to meet her at the big gate, which he opened for her as she drove her oxen to the fields. Every morning he would meet her and together they would drive home and share the evening meal. But now she opens the gate by herself, wistfully and sadly. She thinks of him every hour of the day, while he leads his busy life in the city. Billy soon tires of this, however, and one day decides to give up the bustle of the city and return to his farm and his sweetheart. This he does, creeping up to his old bedroom one night, and exchanging his beautifully cut tailor-made clothes for the homespun of the farm. This done, he creeps down to the same gate at which he was wont to meet Peggy, and as she starts to open the gate all alone, he leaps from his hiding place, faces her and asks her forgiveness. The love he bore her was stronger than ever, and in a moment they were in each other's arms, and together drove the oxen home.

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THE QUARREL.

(Crystal Comedy, Nov. 24th.)

Mr. and Mrs. Lovey are the happiest of newlyweds until one evening they play poker with their friend Joker. The young couple have their first quarrel, and Joker tries, without success, to have them make up. Joker captures a burglar, takes his gun and clothes, and disguised, compels the Loveys to kiss and hug. Then he ties them together with a curtain rope and 'phones for the police. The frantic efforts of the frightened couple to get to the telephone, and the arrival of the police who accuse them of having done the job themselves, make a series of laugh-provoking scenes.

THE VALET AND THE MAID.

(Crystal Comedy, Nov. 24th.)

A valet who has a propensity for wearing his master's clothes meets a maid who is in the employ of his master's lady friend. He thinks the maid is a swell, and she imagines he is the same. He takes her to the theatre and to supper afterwards, but greatly to his misfortune, picks out the restaurant where his master and the maid's mistress are likewise dining. They imbibe too freely of liquid nourishment and when each is discovered by their respective employers and ordered to their homes, the valet upsets two heavily laden tables, and helps make a wreck of what was formerly a perfectly good restaurant. The next day master and valet are walking through the park, the valet carrying master's grips, when they chance to meet the maid and her mistress, the maid leading her mistress's dog. They see each other as they really are and their flirtation is at an end.

BLUE RIDGE FOLKS.

(Champion Drama, Nov. 18th.)

Dallas Walters, a young Tennessee farmer, and James Barker, a prosperous farmer, are in love with Ruth Barton. Dallas Walters is the favored suitor and obtains Ruth's promise to marry him.

(Continued on page 26)

"A Leg and A Legacy"

POWERS COMEDY

The young man accidentally discovers that the unknown girl he is obliged to marry is prettier than he expected.

UNIVERSAL FILM

STORIES OF THE FILMS

(Continued from page 24)

Barker is angered at his defeat, takes a means of getting even with Dallas by threatening to foreclose a mortgage on Dallas' mother's home. Fortunately Dallas has been saving up money for his wedding. He takes this money and goes to Barker to pay off the mortgage. A tramp, overhearing Dallas tell Ruth of his intention of paying Barker, follows Dallas to Barker's home. Barker is surprised when Dallas gives him the money. Seeing that his plan has failed, he provokes Dallas into a quarrel. Dallas, goaded to desperation at Barker's insults, thrashes Barker, and is only prevented from carrying his punishment further by the timely arrival of Barker's housekeeper. Dallas eventually pays Barker and leaves the house. The tramp in the meanwhile has entered the house with the object of obtaining the money which Dallas gave to Barker. He is discovered by Barker, and a struggle ensues. Barker is hit on the head with a vase by the tramp, but manages to shoot the tramp, who overturns a lamp, and the room is set on fire. Barker regains consciousness, but his reason is gone. He wanders out of the house, unseen by any one. The fire gains headway and the whole house is enveloped in flames. The tramp appears at one of the windows and is seen by the housekeeper and some citizens, they believing that it is Barker, who has perished in the flames. Dallas, having heard the alarm of fire given, returns to Barker's house, tries to enter it, but is driven out again by intense heat and smoke. The housekeeper and other persons see Dallas coming from the house, believing him responsible for setting the house on fire and causing Barker's death. Dallas is arrested while he is heroically fighting the flames. Some of Dallas' companions are indignant at what they believe is an unjust accusation. They plan to get Dallas away from the authorities, and the day of the trial, headed by Dallas' brother, they enter the court house and effect Dallas' escape. They take to the hills, pursued by the sheriff and his posse. Barker, who has been wandering all this time, comes across one of the raiders, who believing he is one of the pursuers shoots him. Barker falls down an embankment, the result of which restores his reason. The sheriff, arriving on the scene, finds the man they have believed dead. Barker explains to the satisfaction of all his affair with the tramp, who was really the one who had perished in the fire. Later Dallas is exonerated and the case against the raiders suspended, and Dallas and Ruth are married. Barker being one of the first to congratulate them.

THE TONGUELESS MAN.

(Gem Drama, Tuesday, Nov. 19th.)

The Tongueless Man comes into the lives of a young artist and his wife in a rather mysterious manner, but later proves a valuable help in straightening out the tangle of their lives. He becomes the devoted servitor of the artist, and enters into their life as if he had ever been a part. The couple are dissatisfied with their lot, each not knowing why their love for the other has grown cold. She has not awakened to the full realization of her love for her husband and he, manlike, allows the days and weeks and months to drift by without one demonstration of love. One day a supposed friend, another artist, comes into their lives, and realizing the situation, makes desperate love to the wife. He fails in his conquest in compromising the wife, but instead awakens in her the real love for her husband, but the observant husband sees nothing but that his wife has ceased to love him and loves another. At last, in desperation, the husband goes out with the intention of destroying his supposed rival, but the Tongueless Man, through a clever ruse, stops him at the psychological moment and rescues him from a serious attempt at crime, and untangles the situation by showing the husband that his wife has done nothing but indulged in a light flirtation, and proves that the wife really loves him. The supposed friend is frightened away by the Tongueless Man and a happy reconciliation is effected.

THE SHANGHAIED COWBOYS.

(Nestor Western Comedy, Nov. 22nd.)

The foreman of the O-D Ranch is having the "deuce and all" of a time with his cooks. The last edition fires herself, while in her usual unsober condition. The foreman plans a treat for the boys and engages a real live French cook. The boys are expectantly awaiting results and h ve brought a large appetite along with them. M. Gasper is introduced and greets one or two of the boys in enthusiastic style, leaving them wiping their faces in disgust. The course dinner is served in small portions, and the fingerbowl water duly drank, and the boys ask for something to eat. Gasper is enraged, likens the boys to pig-dogs and goes. The boys adjourn, drink long and deep and hie themselves to a boxcar to talk it over. Deep slumber overtakes them and breaks up an interesting debate. The boxcar lands them in a seaport town. The captain of the Nancy Lee is overparticular about the polishing of his desk and brasses. The seamen don't like the job; too much like scullery maids. They desert in a body. The Captain and the Mate go ashore. They cannot sail without a crew. Disappointment drives them to a saloon, and there they find a bunch of mystified cowboys trying to find out where they are and why. A bright idea strikes the Captain, and for a slight consideration the barkeeper adds something to the boys' grog which sends them into dreamland once more. When they awake they are confronted by the Captain and his Mate, are forced to don sailor togs and holystone decks and clamber into the rigging. They do it unwillingly and ungracefully. The boys concoct a plan. They wait their chance and lasso the Captain and the Mate and force the man at the wheel to steer for terra firma. Arriving, they take the first train home, and are received with open arms by the puzzled foreman and two delightful girls, who are assisting the repentant and reinstated cooky "of the first part" in the culinary department.

THE HALF-BREED SCOUT.

(Bison Indian Drama, Nov. 23rd.)

The Pioneers are moving West. Attractive Lucy is in the party, and the Guide Dickson and Handsome Jim are both head over ears in love with her. Jim has the call and Dickson cannot accept his defeat gracefully, and when Jim finds him forcing his attention upon Lucy there is a struggle in which Dickson is worsted. Dickson abandons the wagon train, which runs out of water on the desert. Great suffering results, and several horses and one or two children die of thirst. Dickson rides up with water and offers to supply the wagon train if Lucy is given him in marriage. Lucy, seeing the suffering around her, offers to go with him, but Jim and others interfere. He rides away. Jim starts out to find water and is found on the point of death by some trappers, who revive him. They ride in haste to the wagons and find a few survivors, Lucy being one of them. The refugees are taken to the

(Continued on page 28)

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IMP DRAMA

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UNIVERSAL FILM

STORIES OF THE FILMS

[Continued from page 26]

settlement. Later the Indians visit the settlement for trading purposes, Dickson accompanying them. He sees and recognizes Jim and Lucy, but they do not see him. Dickson awaits his chance, selects a moment when Lucy is out alone, seizes her and rides off with her. He takes her to his squaw—Red Flower's tepee. Jim and the trappers give chase when her absence is discovered, but have to abandon their search. Red Flower resents the intrusion of the "White Squaw," but relents when Lucy soothes her and attends to the bruises inflicted by Dickson. She crawls through the back of the tepee with Lucy, leads her to the edge of the cliff and, going down first, the two women cautiously descend to the bottom of the precipitous cliff by means of a hand-over-hand descent on a climbing grape vine. Dickson and the Indians set out to track them, but Red Flower's cunning is more than equal to theirs, and after hiding during the day Red Flower steals up to the camp at nightfall and takes two horses. The women ride away. Dickson and the Indians hear the sound of galloping and follow. The girls reach the border of the settlement just in time, and Jim and the trappers ride out and rescue them. Dickson and the braves are pursued and Dickson is killed. Jim and Lucy are reunited amid general congratulations, and Red Flower kneels and, putting Lucy's hand to her forehead, swears eternal service and fidelity.

THE BROKEN RING.

(Rex Drama, Nov. 24th.)

Luigi, a young Italian, leaves Italy for America to make his fortune. He bids good-bye to his sweetheart, Rosa, and she gives him a half of her mother's ring, and each promises to keep their half until they meet again. Luigi promises Rosa he will send for her as soon as he can. On arriving in America Luigi becomes an organ grinder, and soon makes enough money to send for Rosa. On Rosa's arrival in New York she loses Luigi's address and becomes lost, and in searching for him falls into the hands of Beppo, a former sweetheart of hers, whom she has rejected, and who determines to wed Rosa at any cost. Under pretense of bringing her to Luigi's home, he entices her into his own room and there makes her a prisoner. Rosa, hearing the organ, goes to the window and looks out and sees it is Luigi. She tries to attract his attention, but failing to do so, breaks the window, throws out half of the ring. It falls at Luigi's feet. He picks up the ring, attracts the attention of a policeman, and goes into the house where Rosa is prisoner. At last the sweethearts are united and Beppo is taken prisoner.

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(By Raymond L. Schrock in Photoplay Magazine.)

Why don't you advertise more freely, Mr. Exhibitor? It would seem as if you were afraid to voice your trade. Did you ever stop to think what advertising means to you? What would the big packing companies be without publicity or the famous scouring products be without reputation? Get more newspaper space and give your films good, snappy write-ups, or, if the cost is too much, club with the other exhibitors and buy a large space. Get it by yearly contract and save 30% or 40% on your money. If you advertise freely you are making friends with the editors and they will boost your theatre and refuse to print any slanderous articles against you. Be liberal with complimentaries to those connected with the press, for they will circulate boosts in every community. In a certain city of 9,000 population, there are estimated to be 2,600 homes and the town supports two dailies, one of which has a circulation of 2,400 and the other 2,300, which shows that a very small percentage of the people do not take a paper. Now, if an exhibitor were to advertise in either or both of these papers, he would reach practically every home, for those not taking a paper would either read their neighbor's sheet or hear of such items over the proverbial back fence. This does not imply that the exhibitor does not know enough, nor will not take steps along the mentioned line,

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The "Fort" location has been very animated this week. Director Otis Turner has been putting on a photoplay in which a military post Fourth of July celebration figures. Over one hundred men and women take part in the festivities and an excellent presentment is the result.

* * * * * * * *

The Massacre of the Fourth Cavalry is probably the most novel and sensational two-reel Western feature ever put on. Moreover, it is historical and accurate. One scene shows the interior of a burning cabin, showing the suffocation of three people, another scene showing the finding of the charred bodies. The scenes are presented in a most realistic manner. The climax of the play is reached in a scene which will make the audience get up on their feet, or I am vastly mistaken. I watched it done and know. The scene takes place on a sandy plain, with some low hills in the distance. The Indians have led the troopers into an ambush. They scoop out big holes in the sand and bury themselves, and all that can be seen are the ends of the rifle barrels, which look like weeds or stubble. The cavalry ride in and suddenly the sandy plain opens up, the Indians spring to their feet and the unsuspecting cavalry are taken by complete surprise and are massacred. In a further scene the men and horses lie dead in the desert, the men half naked and the victorious Indians are arrayed in the troopers' costumes.

"THE QUARREL"

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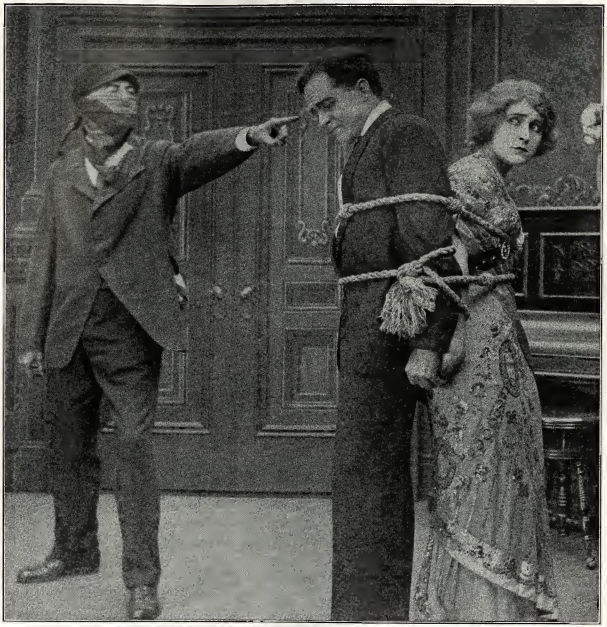

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Pearl White plays the wife.

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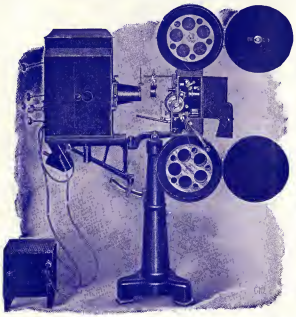

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